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NOVEMBER 2011

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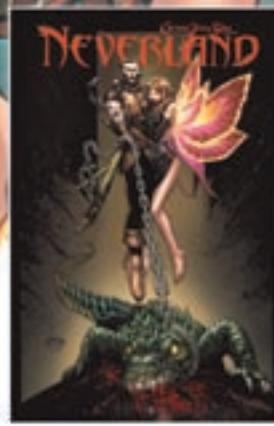
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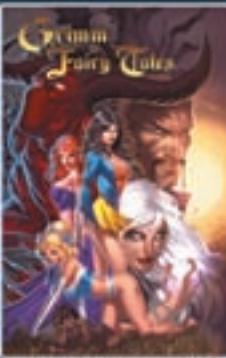
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# CONTENTS

Heavy Metal  
November 2011  
Volume XXXV No. 7

Cover by **SIMON BISLEY**

- 7** **GALLERY** on Snakebite
- 14** **DOSSIER** by S.C. Ringgenberg
- 17** **MALEVOLENCE**  
Story: Homero Rios  
Art: Mehdi Cheggour
- 25** **I, DRAGON: THE END OF GENESIS**  
by Juan Gimenez  
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- 58** **THE ONLY GOD**  
Artist/Letterer: Miguel Mora  
Writer: Abraham Martinez  
Colorist: Eliel Cervantes
- 68** **DARWIN'S DEFEAT**  
Story: RG Llarena  
Art: Axel Medellin
- 79** **METAL MEDIA** by Ray Weisfeld
- 109** **ARTIST STUDIO** on John Mahoney

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Dear Reader,

*Heavy Metal Magazine*, the Premier Adult Illustrated Fantasy Magazine, continues to explore fantastic and surrealistic worlds, past, present, and future. Illustrators from around the world take you to places you never dreamed existed.

First published in 1977, we will celebrate our 35th anniversary in 2012. As we approach this anniversary we are making some changes to the format of the magazine publishing schedule.

# HEAVY METAL

Effective immediately *Heavy Metal* magazine will now be published six times per year in January, March, May, July, September and November. Most issues will continue to feature one serialized graphic novel, several short stories, an artist gallery and artist studio sections, a dossier and editorial pages.

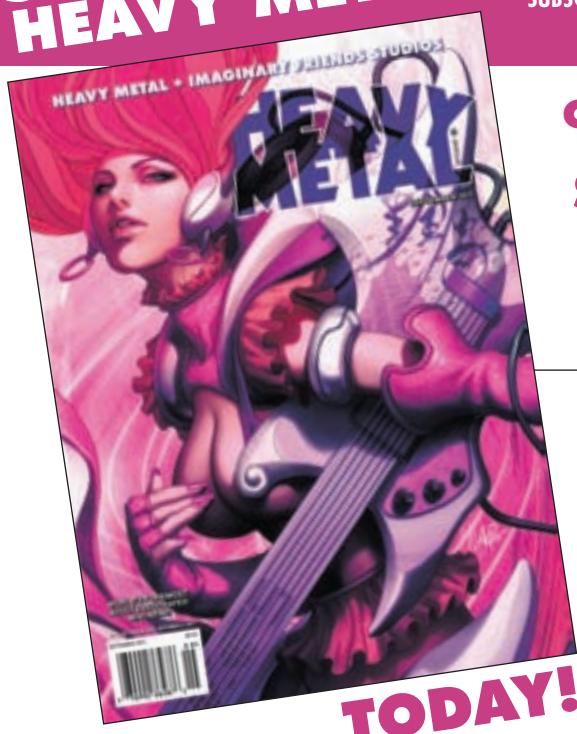
We are no longer publishing the "Theme" magazines (aka "B" subscription) which previously appeared in spring, summer and fall each year. If you have a subscription to these theme issues don't worry. You will still receive the same number of fantastic magazines you have already paid for.

For example — if you have a 1 year regular subscription (6 magazines) and a 1 year theme subscription (3 magazines), you will now receive 9 regular magazines. You will be credited for whatever number of issues you have bought — you won't lose any issues.

We are delighted to have unveiled our new ebook library recently but please be assured, we remain committed to publishing in print 6 exciting magazines each year.

Thank you for your ongoing support of *Heavy Metal Magazine*.

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**My name is Snakebite Cortez.**

My existence is intentional. My Pops is a Nicaraguan Catholic Wrestling Dragon Teacher and my Mama is a Midwestern German Hippie Sun Dreamer. These are my people. I started my path early. Making every mistake along the way. I learn, I adapt, I transform—just like you. I'm the most famous unknown dude in the industry. I can walk through many dooers and have a specific reputation. My balls and my word do my talking... No hope, no fear, only courage, I wear my heart on my sleeve, and Your Teeth in My Knuckles". Living the Dream, Paying the Price"....(all trademarked Snakebite Cortez, BTW)...To survive, I've had to be creative...  
Luckily, that's what I do...

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All photos by: RJ LaMendola

Forged from passion, fire and pure intent I walk this life one foot in the ethereal and one foot in the real. The trees bring me peace and clarity of thought when dealing with the illusions of the rubber dog shit fantasy la la land we are born into, where war is peace and democracy is slavery. The bass ackwards perceptions of what the ones in charge tell us is important while we turn on each other for scraps is enough to challenge anyone's sanity... I create to keep focused on love and light and to stay connected to the source of all things...After all, my ideas were there even before I thought of them.

Is this shit too deep for Heavy Metal? LOOK, nipples! I like those too!

I embrace the balance and have huge contradictory philosophies and practices...But that's my right; I'm an artist and I got the get-out-of-society-free card. So bite me.

My art and everything I do would be nothing without the warriors of the light in the tribe that I roll with. It's a clan with no walls, no barriers, no hierarchy...We're all leaders. Men and women alike. Equals. All capable of greatness. All capable of making mistakes...most capable of drinking and smoking your ass under the table...

I rolled as a Ronin for the entertainment and fashion industries for 19 years. I worked for big houses jumping into the flames of harsh lessons. Judas turned me over to the Romans so I could die, ascend and return much stronger...thanks, Judas.

My true mentors exposed me to basic alternatives to business practices in the arts. Like the application of common sense and humanity.

Philip J. Felix, D. Joseph Bortoli, Charles Zembillas, Fernando Rodriguez, you all showed me great wisdom, skills, insight and patience...and killer ball busting abilities. Much respect and love...I've had other teachers along the way, too many to list...but QR code can do the job for me. ▼



Pat Felix: Petra Partner



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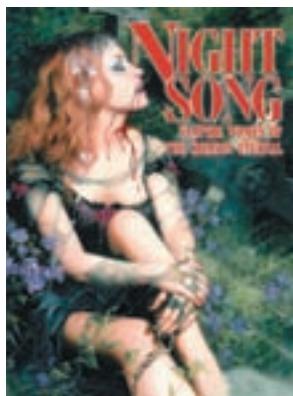
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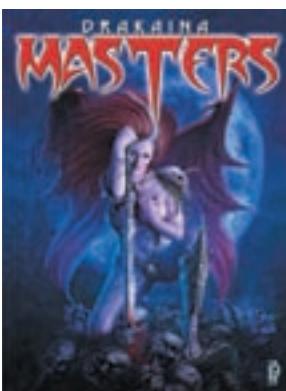
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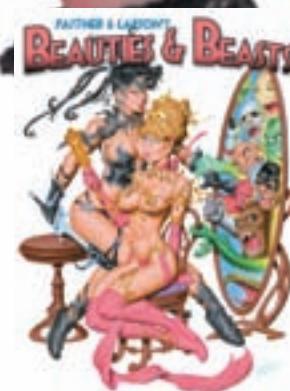
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## White Indian: On the Warpath Again

The “White Indian” feature, also known as “Dan Brand and Tipi” ran in *The Durango Kid* comic as a backup strip, and is the main reason why the first 16 issues are the most prized of the title’s entire 41-issue run. Why are these issues so highly sought after by collectors? Simple: the six to eight page “White Indian” stories in these particular comics feature the art of legendary painter and comics artist Frank Frazetta. Other artists did “White Indian” strips for Magazine Enterprises, notably Frank Bolle, Frazetta crony Angelo Torres, and the mysterious Sid Check, but Frazetta is the WI artist most people remember. This was the longest run Frazetta had on any comic book series, including “The Shining Knight” for DC, which was his next-longest-running series at eight appearances in every other issue of *Adventure Comics* from 150–163.

Dan Brand, the White Indian, was the ancestor of the Durango Kid (real name: Steve Brand) in much the same way that the Lone Ranger (John Reed) was the great-uncle of Britt Reid, the Green Hornet, hence the inclusion of Dan Brand’s adventures in the *Durango Kid* comic. Dan was a kind of frontier Tarzan, a white man whose life had been shattered by his fiancé’s murder and who almost died in the wilderness tracking her killer when he fought off a grizzly with a knife. However, Dan was soon rescued and nursed back to vigorous health by Chief Great Deer of the Catawba Tribe. His son, Tipi, would become Dan Brand’s sidekick and

constant companion, sort of Robin to Dan’s Batman. Since the series began in 1949, its scripts are filled with the patriotic fervor of the post-WW II era, and Revolutionary War heroes like George Washington (as well as fictional patriots like “George Franklin” and “Haym Solomon”) are always shown in the most idealized form. Dan himself owed a lot of his appearance to Hal Foster’s *Tarzan* and *Prince Valiant*. He even copied Val’s pageboy haircut, adding an Indian headband of course.

Conversely, it’s really easy to spot the villains in these stories, whether they’re savage Indian warriors, outlaws, traitorous rebels, pirates, Tories, or cruel and imperious British officers. They’re almost invariably the ugliest

(issues 65–94), including his public service strip about a lifesaving technique (starring Buster Crabbe!), though it omits his final (and possibly best *Heroic* strip), as well as his one-page ad for the Boy Scout Jamboree that

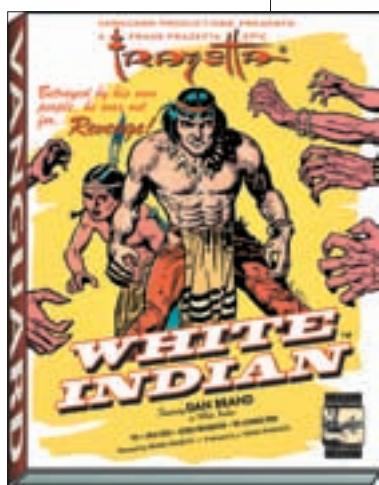
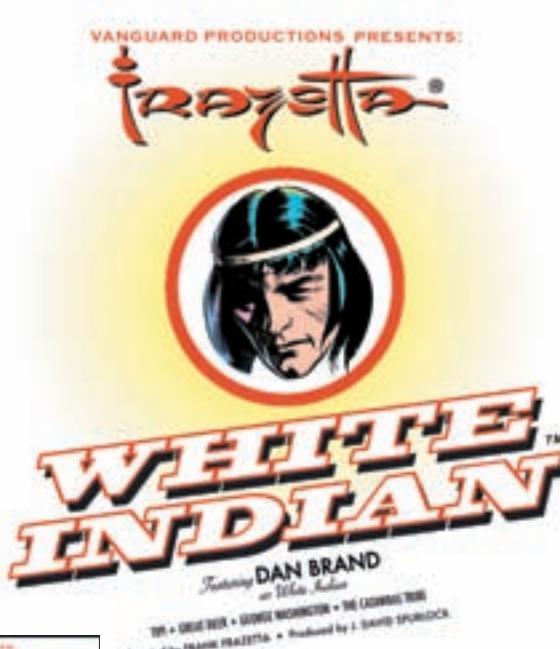
also ran in the *Buster Crabbe* comic. Oddly, the book only prints the first page of the two-page “He Chose to Fight” strip from *Heroic* #72. Frazetta’s justly celebrated collaborations with Al Williamson are represented here with “Sunny’s Sunday” from *Heroic* #65, and “Chief Victorio’s Apache Massacre” (1951) from the Avon comic of the same name, which was later reprinted in *Jesse James* # 20 (1955), though the table of contents at the beginning of the book only lists the reprint and not the original publication. Fortunately, Frazetta’s penultimate story for *Heroic* is included here, “Trapped in a Minefield” (*Heroic* #87). It’s a minor classic, showing Frazetta near the peak of his form with a tense, dramatic, and beautifully drawn 3-pager.

Seeing this and his other Korean

War stories like “Only Doing His Job” (*Heroic* #86) makes one wish that he’d done war stories for titles like EC Comics’ *Two-Fisted Tales* and *Frontline Combat*, where he would have had better scripts to work with.

Several of the stories reprinted here clearly show Hal Foster’s profound influence on Frazetta’s comics work, including “Happy Fairy Tales: Diamonds and Pebbles” and “Leif the Lucky”, both done for Nedor/Standard, an early client of Frazetta’s. “Diamonds and Pebbles” in particular showcases the Foster influence since its princely hero could almost be Prince Valiant’s double.

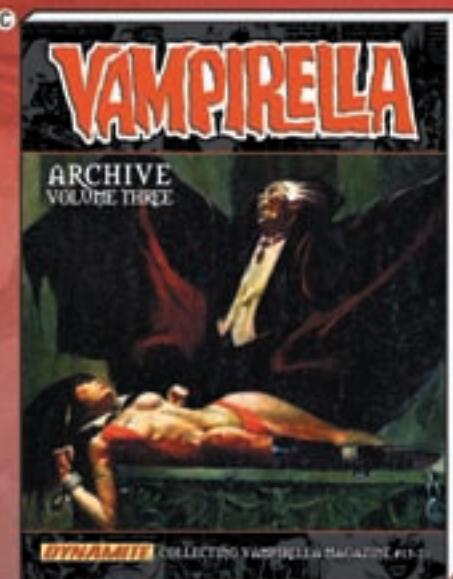
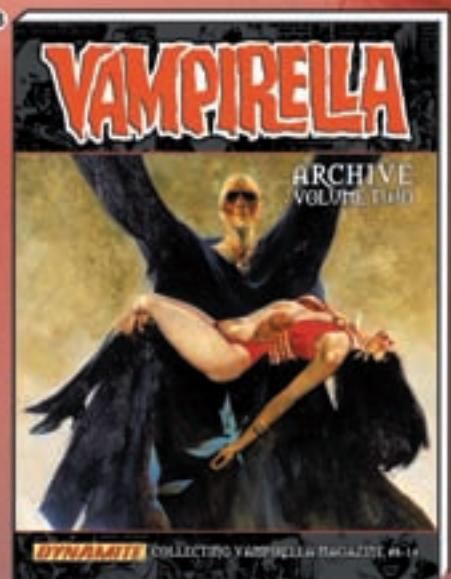
All in all, despite a small glitch or two, this is a great book for Frazetta fans. Although old-time fans may have seen some of these stories in fanzines or previous book collections of Frazetta’s comics, there are several rare stories included here that have never been anthologized anywhere and would be very expensive to track down. One caveat about this book: the color pages are reprinted directly from comics printed on newsprint, so some of the pages contain off-register colors and other flaws common to the cheaply printed comics of the



and most evil-looking people in the story. Subtle, these stories are not, but they are fun to read with non-stop (if implausible) action, fast pacing, and the pleasure of seeing Frazetta’s ongoing artistic growth. His next-to-the last strip, “The White Wolf” (*Durango Kid* #15), features some of his best work in comics. After his style began to mature, Frazetta was very good at drawing animals, especially bears, wolves, and horses. His depiction of the titular white wolf is a particular highlight from Frazetta’s run on the strip. It’s also interesting to speculate that the *White Indian* strips anthologized here may not have originally been printed in the order Frazetta drew them since the art in the last WI strip from *Durango Kid* #16 seems somewhat cruder than “The White Wolf”, especially Frazetta’s depiction of the villain. In addition to Frazetta’s complete *White Indian* oeuvre, this volume also reprints the majority of his work for *Heroic Comics*

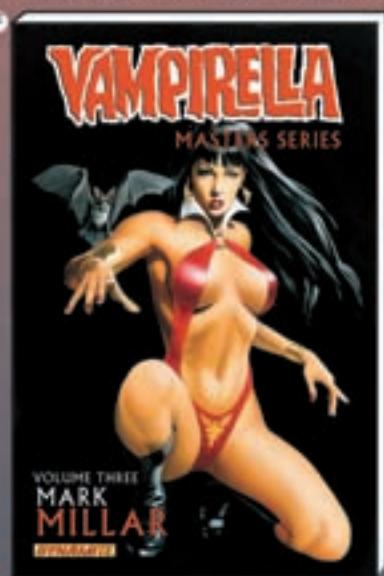
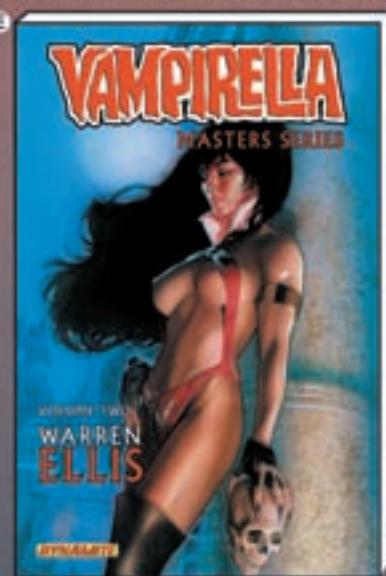
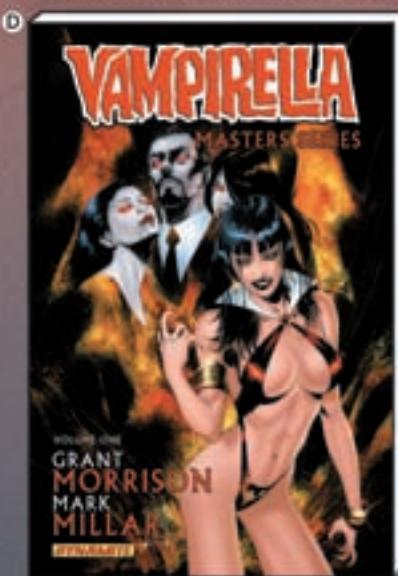
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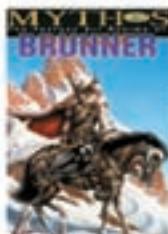
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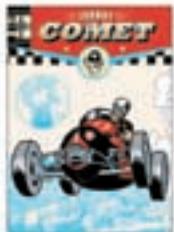
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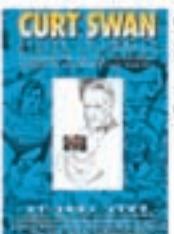
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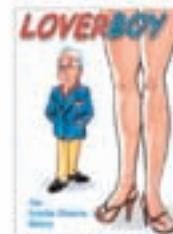
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**MALEVOLENCE**

STORY: HOMERO RIOS  
ART: MEHDI CHEGGOUR



NOVEMBER 1280

WHEN WE CROSSED THE OLD BRIDGE THAT LINKED  
THE FERONA VALLEY TO THE BOTTOM OF THE HILL,  
THE GREAT CASTLE OF ROSENTALL APPEARED,  
LIT BY AN END-OF-THE-AFTERNOON SUN.

THE FAIRGROUND PEOPLE WHO TRAVELED  
IN THESE TWO OLD CHARIOTS,  
AMONG WHOM MY MOTHER WAS,  
ONLY HAD ONE GOAL:  
TO ARRIVE BEFORE I WAS BORN.



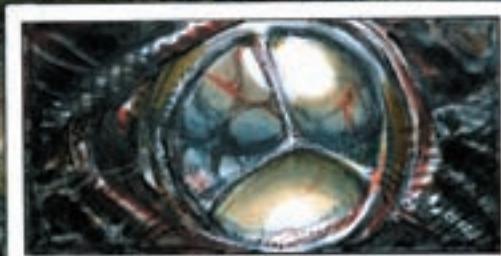
## I. DRAGON: THE END OF GENESIS

THANK GOD!  
HERE IS ROSENTALL!!



WE DIDN'T KNOW IT THEN,  
BUT AT THE SAME TIME,  
MOTHER DRAGON  
WAS AWAKENING,  
AS SHE DID EVERY YEAR  
AT THAT TIME.  
SHE COULD SENSE  
THAT MY MOTHER  
WASN'T TOO FAR.

DORMENEZ C





THE CHILD MAY ARRIVE ANY MINUTE.  
WE'LL BE LUCKY IF HE IS BORN WITHIN  
THESE WALLS.



AT THE SAME TIME, A LONE HORSEMAN  
WAS HEADING TOWARD THE FORTRESS  
USING A DIFFERENT PATH.



A HORSEMAN IN GREAT DANGER, BECAUSE HE WAS  
AT THE MERCY OF A PATROL FROM TROFEN'S ARMY.

LET HIM GO, TREPROO.  
NOW IS NOT THE TIME  
TO SHOW OUR PRESENCE.

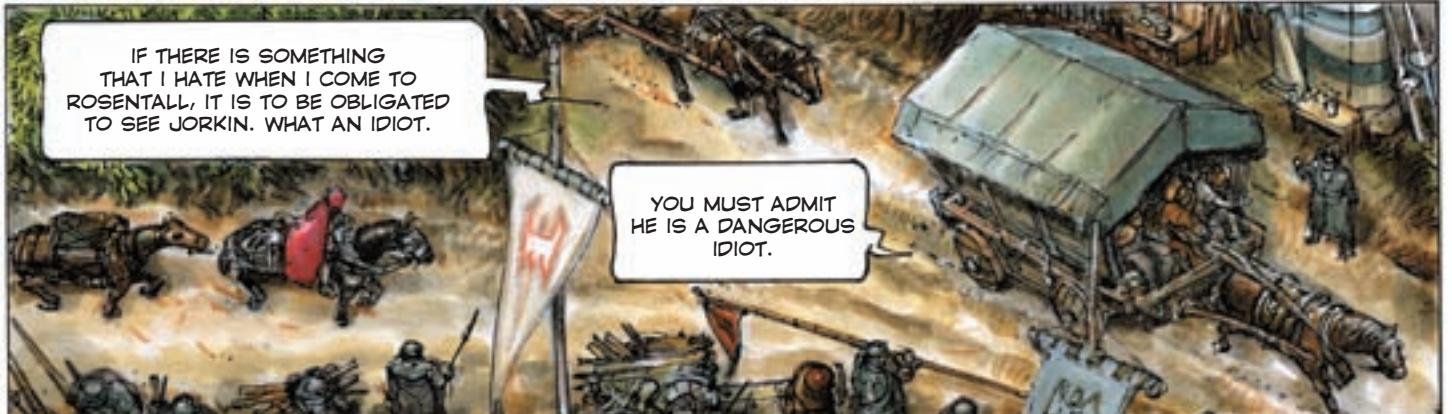
SHIT! THIS ONE  
JUST GOT HIMSELF  
A SECOND LIFE.



SILVIA WILL BE SO HAPPY  
TO LEARN THAT YOU'RE ABOUT  
TO GIVE BIRTH!

AND JORKIN WILL BE SO HAPPY TO SEE  
YOU, KRISS. DID YOU ALREADY FORGET?

TELL ME  
ABOUT IT,  
VALKA!

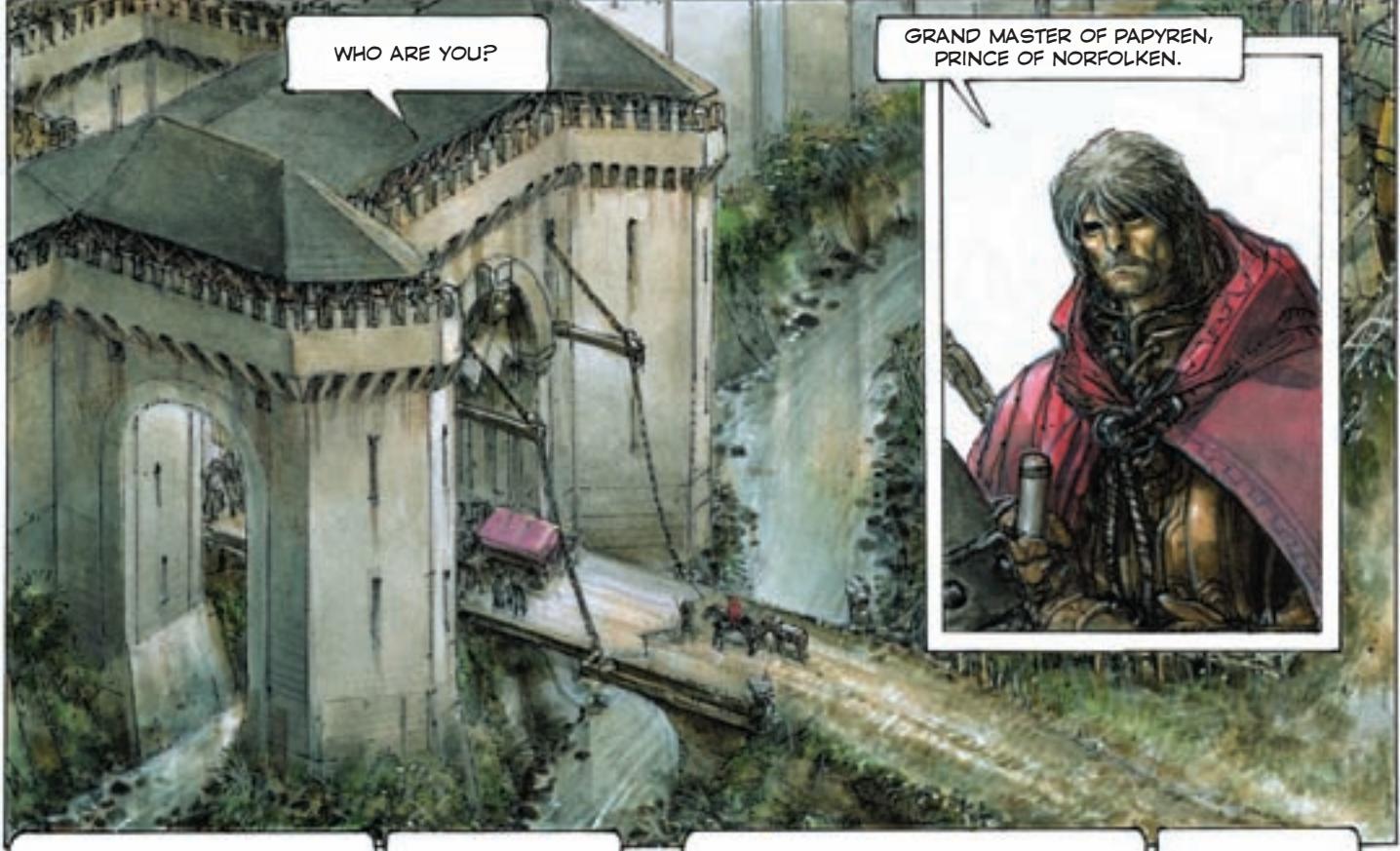


IF THERE IS SOMETHING  
THAT I HATE WHEN I COME TO  
ROSENTALL, IT IS TO BE OBLIGATED  
TO SEE JORKIN. WHAT AN IDIOT.

YOU MUST ADMIT  
HE IS A DANGEROUS  
IDIOT.



LOOKS LIKE THE FERONA VOLCANO  
WANTS TO JOIN THE PARTY THAT IS  
ABOUT TO BEGIN AT THE CASTLE.



WHO ARE YOU?



GRAND MASTER OF PAPYREN,  
PRINCE OF NORFOLKEN.



LET'S SEE.  
OH I SEE, A SPECIAL GUEST.  
WELCOME TO  
ROSENTALL, MILORD.

THIS WAY, MILORD.  
I WILL LEAD YOU  
TO THE PRIOR.



GOOD EVENING, KAMIL. I AM HAPPY  
TO SEE YOU AGAIN THIS YEAR.  
THERE HAS BEEN A CHANGE IN  
THE PROGRAM. KING BELMONT  
IS ASKING YOU TO PERFORM TONIGHT.  
YOU KNOW WHERE TO GO?

I KNOW,  
TOLBAC.  
WE WILL DO  
OUR BEST.

DID YOU HEAR THAT, VALKA? WE MUST PERFORM TONIGHT. I WILL TRY TO SEE PRINCESS SILVIA. I WILL TELL HER ABOUT YOUR PREGNANCY. I WANT TO SEE HER FACE.

I HATE FOR HER TO SEE ME WITH THESE BANDAGES ON.

EVERYBODY, ATTENTION! WE MUST REHEARSE OUR SHOW FOR TONIGHT. HURRY UP!

SHOULDN'T WE REST A LITTLE BIT, FIRST?

DON'T YOU THINK I KNOW THAT? WE WILL REST LATER.

THANK GOD VALKA CAN GIVE BIRTH IN THE SAFETY OF THE CASTLE.

AND IT'S GOING TO HAPPEN ANY MINUTE NOW.

YES, I KNOW THAT, KRISS.

HIS HIGHNESS KING BELMONTH WELCOMES YOU, MILORD. YOU ARE RIGHT ON TIME FOR HIS BIRTHDAY CELEBRATION.

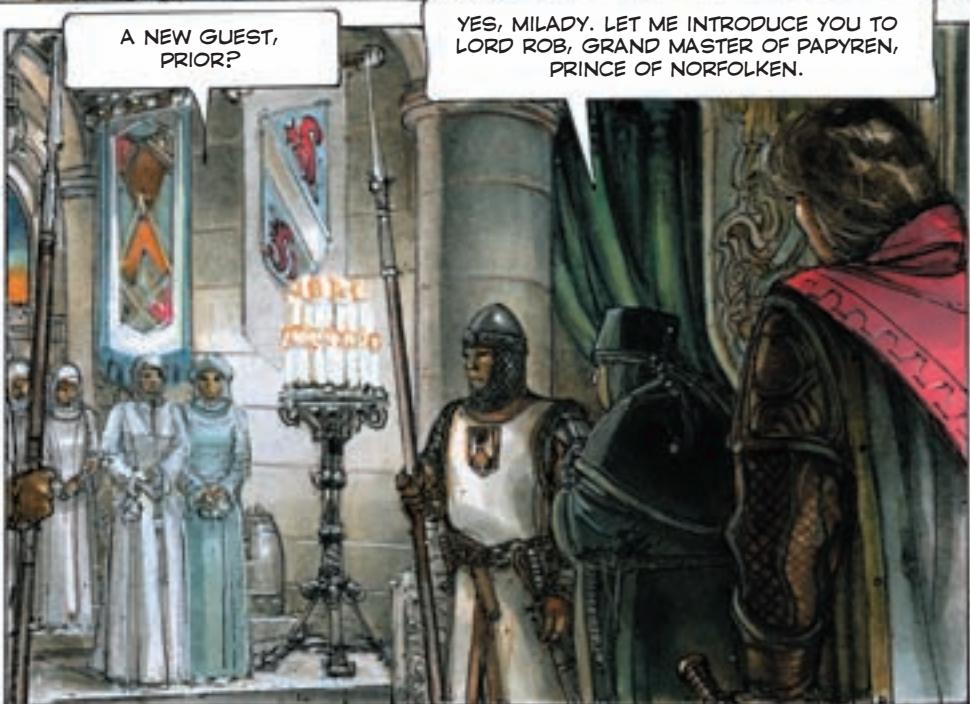
THANK YOU VERY MUCH. THE HONOR IS MINE.

I SAW THE CONVOY OF ARTISTS. MY CHILDHOOD FRIENDS HAVE ARRIVED.

A NEW GUEST, PRIOR?

YES, MILADY. LET ME INTRODUCE YOU TO LORD ROB, GRAND MASTER OF PAPYREN, PRINCE OF NORFOLKEN.

THEY WILL TAKE CARE OF YOUR LUGGAGE AND HORSES. PLEASE, FOLLOW ME.



MILORD, PRINCESS  
SILVIA BELMONT OF FERONA.

I HOPE TO SEE YOU AT DINNER.

DO YOU KNOW THIS EXTRAORDINARY  
PRINCE WITH BROODING EYES?

WELCOME TO  
ROSENTALL.

IT'S AN HONOR,  
PRINCESS.

IT WILL BE MY  
PLEASURE, MILADY.

NO, I DIDN'T KNOW HIM BUT  
I WILL CORRECT THIS TONIGHT.  
I WILL MAKE A POINT TO BE  
VERY PLEASANT. BUT FOR NOW,  
LET'S WELCOME OUR FRIENDS.

THAT NIGHT...

ROB, GRAND MASTER,  
PRINCE OF NORFOLKEN!

COME SEAT AT MY TABLE.



THIS IS MY SON, JORKIN.

AND HERE, NEXT TO ME,  
IS MONSIGNOR FABIAN.

WELCOME.



AND THIS IS MY DAUGHTER SILVIA.

WE'VE BEEN INTRODUCED ALREADY. YOU CAN SEAT NEXT TO ME.

THANK YOU. IT'S AN HONOR.

WHERE HAVE YOU BEEN, KRISS? I THOUGHT YOU'D NEVER MAKE IT!

I WAS WITH PRINCESS SILVIA. WHEN I TOLD HER THE SHAPE VALKA WAS IN, SHE HAD HER TRANSFERRED TO A SUITE AT THE CASTLE.

I HAD TO HELP HER. HOW IS IT GOING HERE?

IT'S BEEN A WHILE SINCE I SAW SO MUCH FOOD AND WINE. WE WERE TOLD TO COME OUT AT THE END OF THE DINNER.

PRINCE ROB IS MY NEW MILITARY AND WEAPONS ADVISER. HE WILL MODERNIZE OUR TROOPS TO PROTECT OUR KINGDOM... LET'S HAVE A TOAST!



AT THE SAME TIME, OUTSIDE OF THE CASTLE, THE WESTERN POST WAS THE FIRST TO SUCCUMB UNDER A SILENT FURY.

THE NORTHERN POST WOULD FALL SOON, TOO.



AND EVERY POST AFTER THAT FELL...

DO NOT LET THEM SOUND THE ALARM!

NOBODY WILL!

BRANDON KEN!  
THE LAST POST  
IS SENDING US  
THE AGREED UPON  
SIGNALS.  
THEY'RE ALL  
AT OUR MERCY!

TREPOO, ALERT OUR MOTHER THAT  
THE PATH IS CLEAR FOR THE TILTYARDS.

GIVE THE ORDER  
TO SOMEONE  
ELSE.  
I'M STAYING  
WITH YOU.

OBEY ME!

SO YOU DIDN'T JUST  
DEVELOP IN YOUR OWN  
KINGDOM OF NORFOLKEN,  
BUT ALSO IN CHINA.  
HOW FASCINATING!

EXACTLY. I WAS LUCKY ENOUGH  
TO LIVE TWO YEARS AMONG THEM  
AND TO LEARN THEIR WAR TACTICS,  
ON TOP OF THEIR SCIENCE AND ALCHEMY.

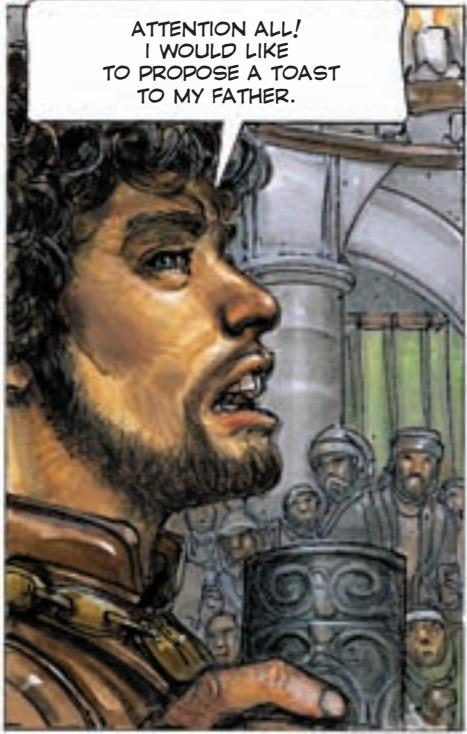
IS IT TRUE THAT THEY HAVE WONDERFUL  
SHOWS THAT TAKE PLACE IN THE SKIES,  
WITH COLORFUL FIRE EXPLOSIONS?

YES, IT'S TRUE.



I HEARD THAT THESE PAGAN SHOWS COME STRAIGHT FROM HELL.

I THINK YOU'RE MISINFORMED. THEY'RE MADE POSSIBLE USING A DUST CALLED POWDER WHICH IS MADE OF NATURAL INGREDIENTS.



ATTENTION ALL! I WOULD LIKE TO PROPOSE A TOAST TO MY FATHER.



KING FERNANDO BELMONT HAS BEEN AND STILL IS THE BEST KING OF FERONA, BUT ONE DAY I WILL BE EVEN BETTER, WHEN I SUCCEED HIM.



YES, YOU'RE RIGHT. AS USUAL, I DRANK TOO MUCH. I FEEL LIKE THE GROUND IS MOVING.



BUT, IT REALLY IS MOVING! LOOK AT THE CANDLES!



THE ENTIRE CASTLE IS MOVING! GOD!



CALM DOWN! CALM DOWN! IT'S ONLY AN EARTHQUAKE.



MADRAGON HAS AWAKENED. SOMETHING STRANGE IS HAPPENING IN THE REGION.

**The Art of NEAL ADAMS**

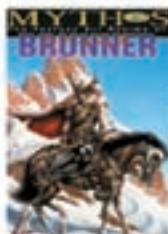
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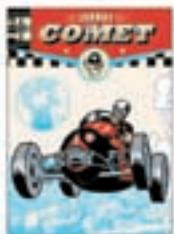
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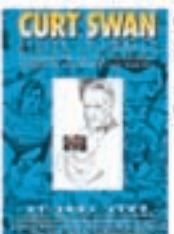
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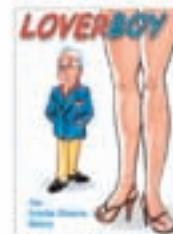
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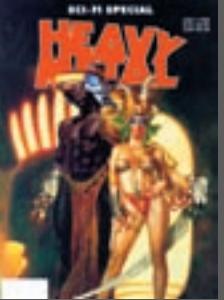
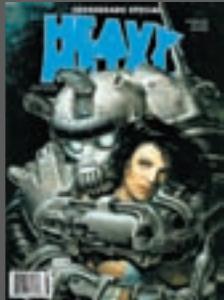
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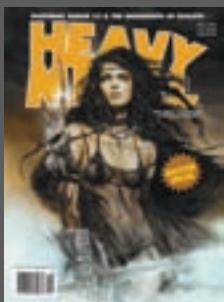
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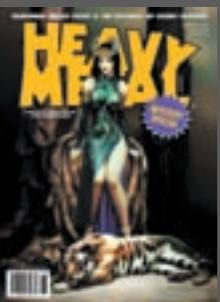
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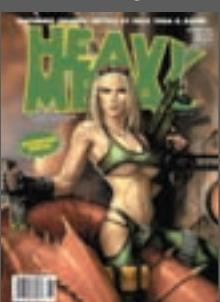
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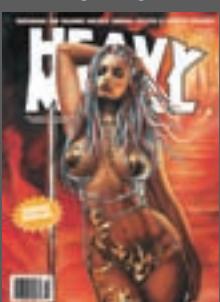
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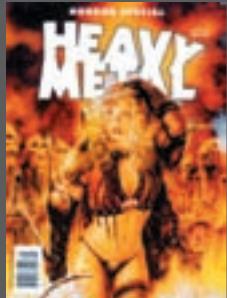
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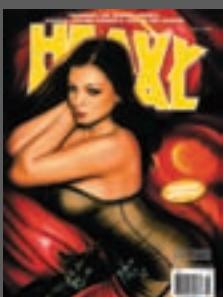
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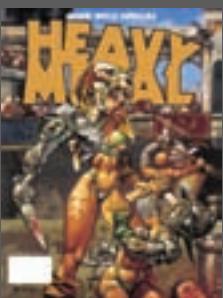
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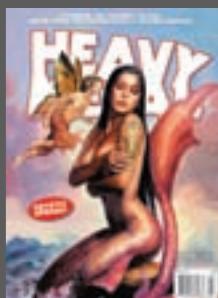
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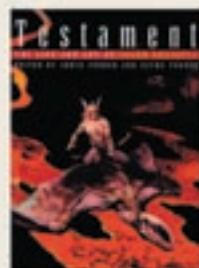
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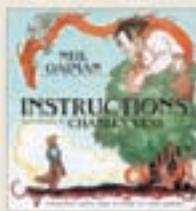
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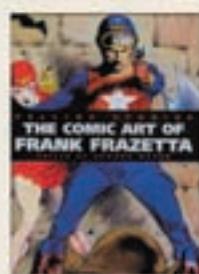
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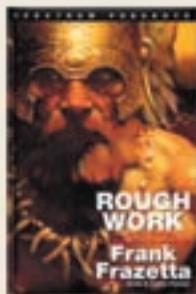
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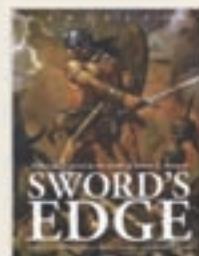
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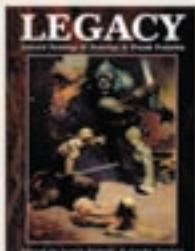
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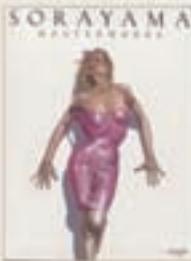
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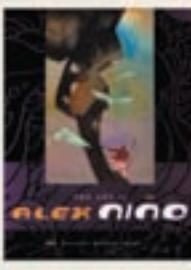
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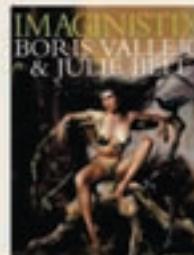
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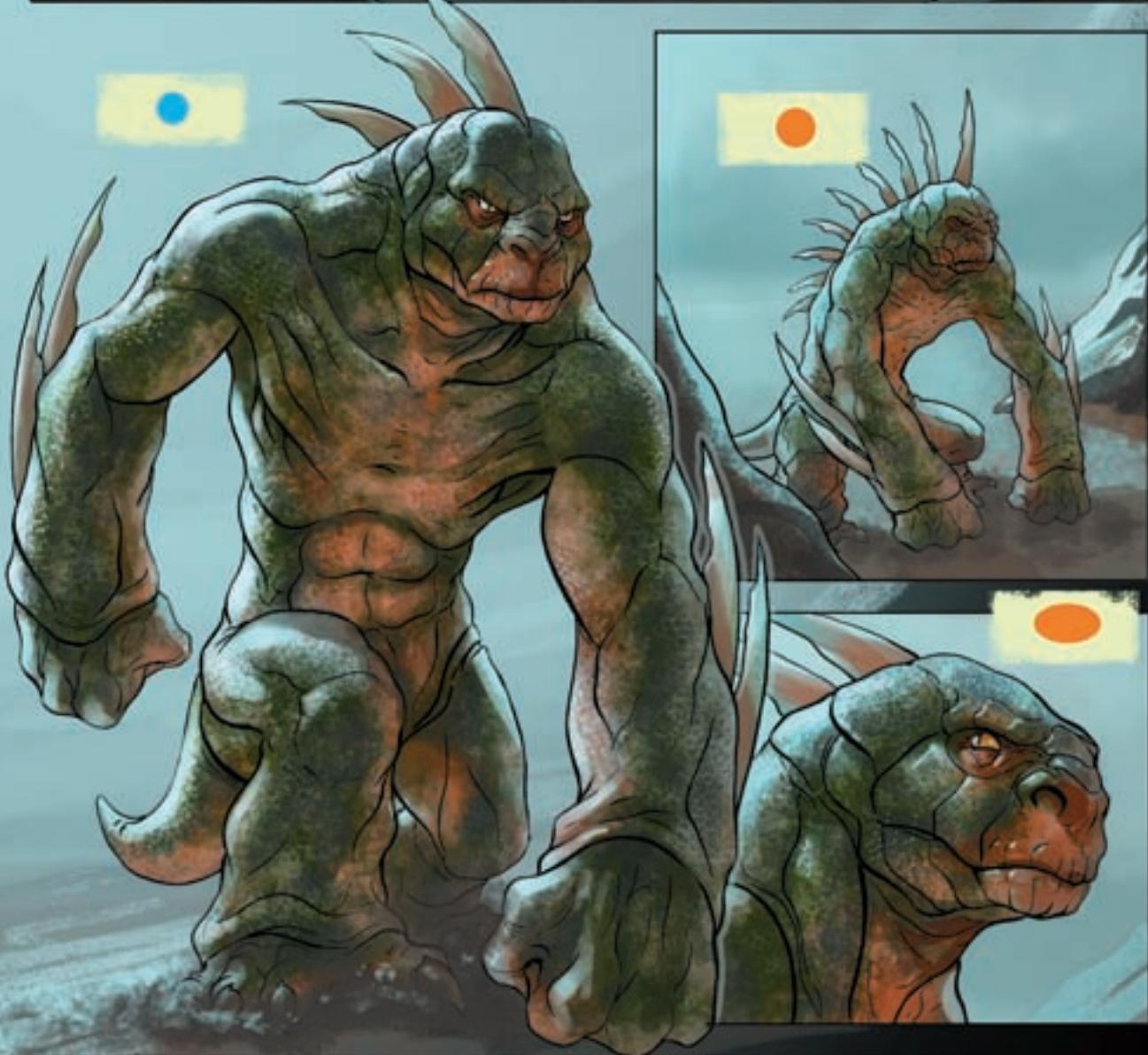
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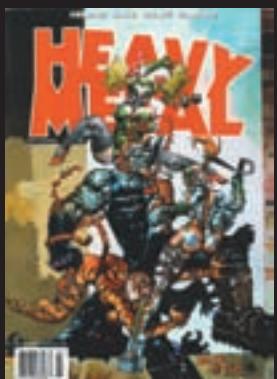
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- JULY 2005** Featuring the graphic novel, "Darkwatch"! "Mudwogs #4" by Arthur Suydam!
- SEPTEMBER 2005** The sixth and final installment of "Keepers of the Maser: The Lost Village" by Frezzato! Royo!
- NOVEMBER 2005** "Claus & Simon: Kings of Escape"! "Mudwogs #6" by Arthur Suydam! Ken Kelly cover!
- JANUARY 2006** Lorenzo Sperlonga cover! The conclusion of "Zen"! "Caveman"! "Mudwogs #7"!
- MARCH 2006** "Lorna: Lost Shadows"! Royo! Manara! "Mudwogs #8"
- MAY 2006** Featuring "Requiem #4"! "Mudwogs #9"
- JULY 2006** "Borgia #2"! Cover by Greg Hildebrandt!
- SEPTEMBER 2006** Royo! Azpiri! Alex Horley cover!
- NOVEMBER 2006** "God Killer" by Stan & Vince. Cover by Lorenzo Sperlonga!
- JANUARY 2007** "Magika #3"! Cover by Claudio Abov!
- MARCH 2007** "Regulator #3" Royo! Vega!
- MAY 2007** "Requiem #5"! Julie Bell Cover!
- JULY 2007** "Boy Zero"! "Mudwogs"! Lorenzo Sperlonga Cover!
- SEPTEMBER 2007** "The Golden Age"! "Mudwogs"! Bode! Prado!
- NOVEMBER 2007** "Pherone"! Tarot Cards! Royo Cover!
- JANUARY 2008** "Hell" by Serpieri! Tarot Cards! Royo!
- MARCH 2008** "Lola Cordova"! Tarot Cards!
- MAY 2008** "Requiem #6: Hellfire Club"! Lorenzo Sperlonga cover!
- JULY 2008** Prado! Jodorowsky! Featuring the graphic novel, "Rage"!
- SEPTEMBER 2008** Bisley cover! Royo! "Fluorescent Black" graphic novel!
- NOVEMBER 2008** Featuring the graphic novel, "Felicidad: The Other World"! Gallery on Simon Bisley!
- JANUARY 2009** Cover by Koveck! Featuring the graphic novel, "24 Hour Man"!
- MARCH 2009** Royo! Tarot Cards gallery! "Biocosmosis: Enone" graphic novel!
- MAY 2009** "Requiem #7"! Tarot Cards gallery! "Caveman"!
- JULY 2009** "Borgia #3: Flames From Hell"! Cover by Bisley! Gallery on Royo!
- SEPTEMBER 2009** "Fluorescent Black: One Way Out" and "Colt, The Outlander: Dog Star"!
- NOVEMBER 2009** Featuring the graphic novel, "Arawn: Bran The Damned"! Cover by David Palumbo!
- JANUARY 2010** Featuring the graphic novel, "Mortemer"! Tarot Cards Gallery!
- MARCH 2010** Featuring the graphic novel, "Requiem #8"! Lorenzo Sperlonga cover!
- MAY 2010** Featuring the graphic novel, "Regulator: 666 A.I."! Cover by Daniel LuVisi!
- JULY 2010** Featuring the graphic novel, "The Epic of Gilgamesh"! Cover by Luis Royo!
- SEPTEMBER 2010** Featuring the final chapter of "Fluorescent Black"! Cover by Simon Bisley!
- NOVEMBER 2010** Featuring the graphic novel, "Biocosmosis: Savage"! Cover by Bane!
- JANUARY 2011** Featuring the graphic novel, "Wisher"! Cover by Tariq Raheem!
- MARCH 2011** Mills and Ledroit return with "Requiem #9"! Cover by Rob Prior!
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SPOTLIGHT:  
**JOHN BUSCEMA**  
**THE LOST DRAWINGS**

BY HORATIO WEISFELD

In the mid 1950s, Frank Frazetta and John Buscema, the two artists who would become America's renowned illustrators of ancient barbarians and fighting men, were both drawing comic books. Frazetta, who never became part of the comics assembly line process, had begun to fuse his Brooklyn bruiser sensibility to master drawing techniques and would soon move beyond comics to change all things science fiction and fantasy forever. His long climax would be a bombardment of brain blasting paperback cover paintings that defined a new type of savage fantasy in which the artist often seemed to recreate himself as Tarzan, Conan and other timeless fighting heroes.



John Buscema's path remained in the comics where he achieved fame and acclaim in the 1960s and 1970s with his brilliant work on Marvel Comic's Silver Surfer, Thor and Conan, generally providing initial pencil art that was finished by the "inking" of lesser talents. In a final contrast to Frazetta's startling, ubiquitous color canvasses, Buscema's late masterworks may be an obscure but large body of black and white scrap sketches and loose warm-up drawings, a selection of which are printed here for the first time. In these visions the artist presents his own distinct parade of super masculine figures which I could argue go beyond Frazetta in the sense that Buscema convinces us that barbarians are timeless and everywhere, in the modern world as well as the old. The drawings say that there is no difference between today's gang member, cop, soldier, yesterday's cowboy or the ancient gladiators, centurions, knights and thieves. This makes it all the more amazing that these images were mostly relegated to the normally blank space on the backside of commercial comic art boards or otherwise rendered on irregularly sliced bits of leftover paper. Stacks were sold by the artist for next to nothing. Can Buscema's disturbing disregard of these pieces be seen as some sort of a personal statement in itself?

Most of the scrap drawings appeared during the early 1990s while Buscema was entering the final phase of his career. Although the artist seemed to have given them little regard, others were awestruck. At the time I remember hearing professionals comment on Buscema's toss offs in low tones that sounded downright reverential. One day a guy showed up with a huge pile of Buscema scrap drawings. I bought

a few. Someone told me that the artist had sold them, "By the inch." I would often sit slowly turning the pages of the book in which I kept them, finding myself back in time, on the streets of an ancient city, facing a huge blacksmith as he hammered a piece of red hot metal into a blade of war, seeing a sneering fat merchant walk before a cart pulled by his slaves or being sized up by an armor clad centurion as he tapped his fingers on a heavy sword.

Whenever I closed the book, I was left with a lingering mystery: Why had Buscema abandoned them... "By the inch"? And why did very few of the drawings seem to have been completed? Some are mere light pencil gestures, others rendered in scratchy ballpoint, a few appear nearly finished illustrations adorned with brushwork so delicate they testify to genius. Did some "working-class" ethic preclude the artist from finishing anything for which there was no pay—much less make the effort to preserve it?

During my childhood, John Buscema was the backbone of The Marvel Comics production line. His art was everywhere: thousands of his pencil pages, hundreds of thousands of powerful images, constantly being finished by "inkers" who rarely equaled the work before them. For the next twenty years I'd always look forward to the rare occasions when John Buscema would finish his own artwork on a comic book. Pure Buscema art was masterful and magical, like the drawings here.

So who knows why the artist did the things he did, in a manner and on material that would almost seem certain to keep much of his most thoughtful and brilliantly realized work from view? Whatever the reasons—here it is. ■



I SEE YOU'RE UPSET, SILVIA.  
WHAT'S GOING ON?  
YOU CAN TELL ME.

BEFORE TODAY I HAD NEVER  
REALIZED HOW LITTLE I KNEW  
ABOUT ROSENTALL'S AND  
MY OWN FAMILY'S HISTORIES.

FABIAN IS THE ONLY ONE WHO  
CAN TELL ME THINGS THAT EVEN  
MY FATHER DOESN'T KNOW OR  
DOESN'T WANT TO KNOW.

TELL ME WHAT YOU THINK...



THIRTY YEARS AGO, AFTER THE TABOR'S  
OVERTHROW BY MY FATHER, FABIAN  
STARTED A REAL HOUSE PURGE.

A PURGE?

EXACTLY. EVERYONE LINKED TO THE  
TABORS WAS ELIMINATED. ACCORDING  
TO HIM, THEY WERE ALL HERETICS  
AND HAD A PACT WITH THE DEMON,  
PERSONIFIED BY MADRAGON, WHO  
APPEARED AT THE TIME.

GUARD, TAKE ME TO  
MONSIGNOR FABIAN!

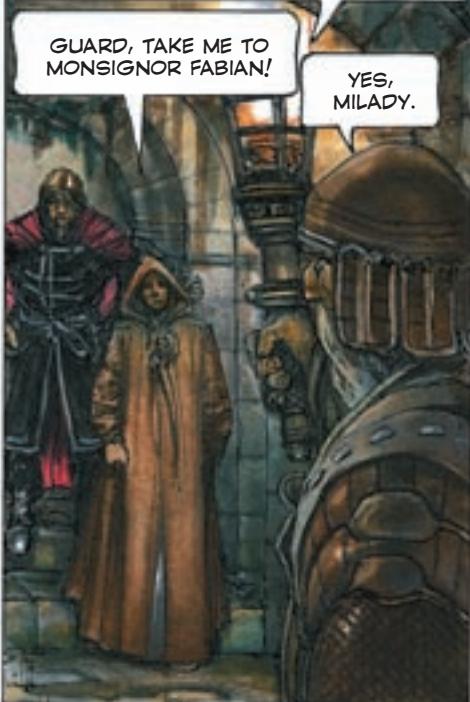
YES,  
MILADY.

I ALWAYS THOUGHT THAT THESE  
TALES WERE ONLY LEGENDS, BUT  
TODAY I'M NOT SURE ANYMORE.

WE'VE ARRIVED, MILADY.

OPEN AND  
WAIT FOR ME  
HERE.

BY GOD, I'M BRACING  
FOR THE WORST!



WE CAME TOO LATE.

WAIT! HE MOVED.

YES, HE'S STILL BREATHING!

GUARD! WE'RE TAKING THIS MAN.

WE HAVE TO GET HIM  
OUT OF HERE!  
WRAP HIM IN A  
BLANKET!

YES, MILADY.

AT THE SAME TIME.

I STARTED TO SIGNAL THAT I WAS HUNGRY,  
BUT MY MOTHER WASN'T THERE.

WHERE IS  
VALKA?

I SAW HER LEAVE JUST A  
MOMENT AGO. SHE WAS VERY  
UPSET. I'LL TAKE CARE OF NIKO.

UPSET BY PAIN AND HATE.  
AN EXTREME HATE.

DOMENECH 2001



SHE'S KRISS'  
HALF-SISTER. I THINK  
SHE'S AFTER JORKIN.  
I MUST ALERT  
THE GARRISON.

SHE HAS SUPER  
HUMAN STRENGTH!  
NO ONE CAN  
STOP HER!



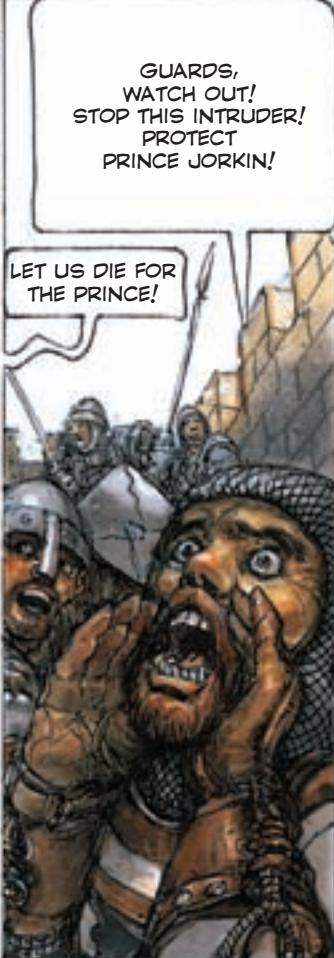
I HOPE MONSIGNOR WILL  
RECOVER, BUT...

I APOLOGIZE,  
MILORD, MILADY.  
PRINCE JORKIN  
HAS BEEN ATTACKED  
BY ONE OF THE  
PARENTS OF THE  
GIRL WHO DIED IN  
THE ROYAL TOWER.

WHAT?



JORKIN REMAINED  
AT THE EXACT PLACE  
WHERE THE CATAPULT  
HIT, LOST IN HIS  
PETTY LITTLE WORLD,  
FALLING DEEPER  
AND DEEPER INTO  
STUPOR BY THE DAY.



GUARDS,  
WATCH OUT!  
STOP THIS INTRUDER!  
PROTECT  
PRINCE JORKIN!

LET US DIE FOR  
THE PRINCE!



JORKIN, I KNOW WHERE YOU ARE,  
YOU SON OF A BITCH!

THE SUN GOT DARK ALL OF A SUDDEN.  
THE CLOUDS OF SMOKE AND ASHES FROM  
THE VOLCANO OF FERONA COVERED  
EVERYTHING.

THERE  
SHE IS!  
FIRE AT WILL!





THIS BITCH WANTS  
TO ATTACK ME! I'LL HAVE  
HER BURNED ALIVE! CATCH HER  
ONCE AND FOR ALL, COWARDS!

LOOK! SHE HAS A CONTAGIOUS  
DISEASE! LOOK AT HER SKIN!

HER BODY TIGHTENED UP, IN AN APPARENT  
POSITION OF SUBMISSION.





BEFORE UNLEASHING A FURY AND KILLING EVERYTHING  
AND EVERYONE AROUND HER.





DON'T GET ANY CLOSER,  
MONSTER!

JORKIN! YOU KNOW  
YOU'RE GOING TO DIE,  
DON'T YOU?



IT WAS OBVIOUS THAT HER EYESIGHT...



... AND HER REFLEXES WEREN'T HUMAN.



YOUR SKIN! YOUR BODY!  
YOU'RE POSSESSED!  
MAY GOD HAVE MERCY ON ME!



WHAT ABOUT YOU?  
ARE YOU ASKING FOR GOD'S  
MERCY, TOO?

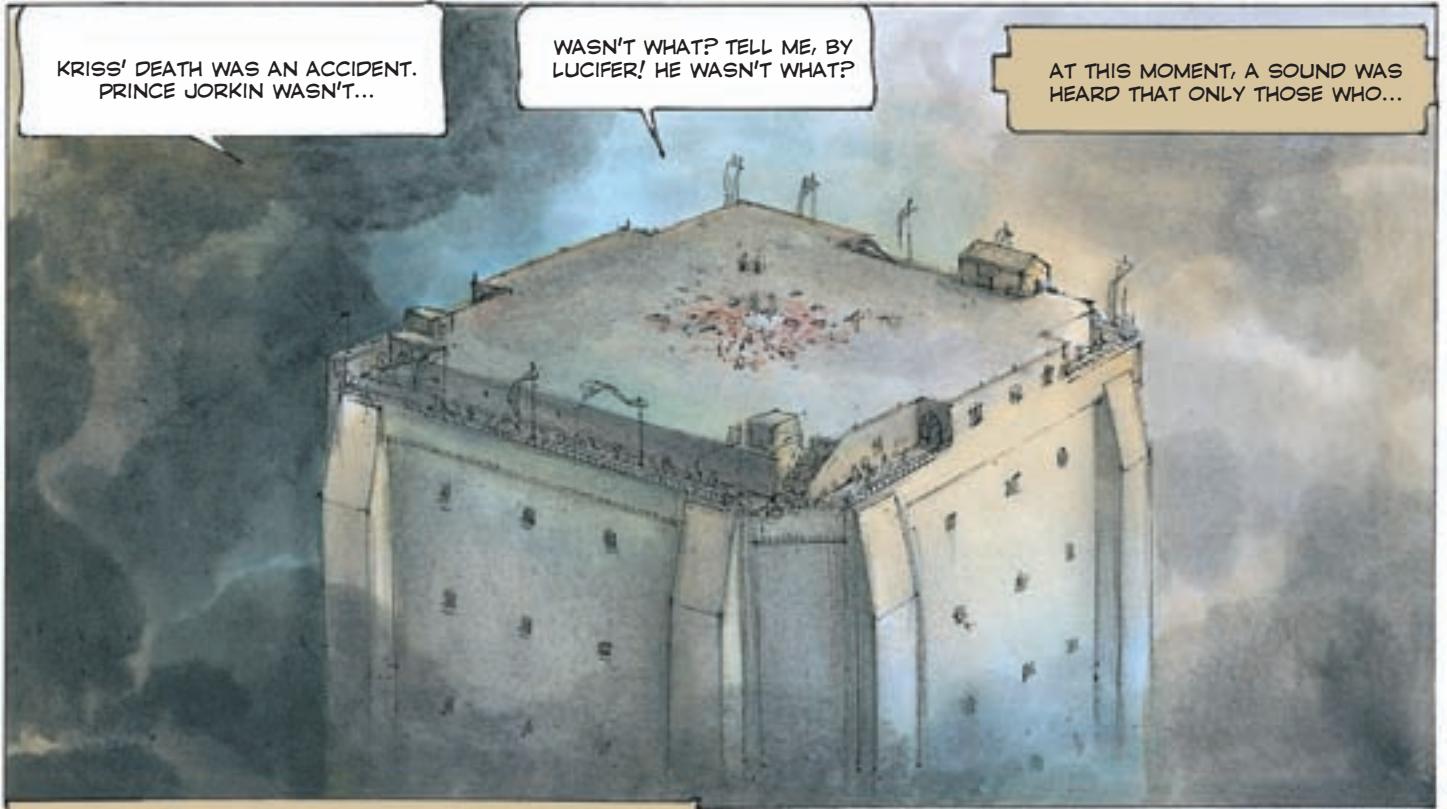


WE WANT TO AVOID OTHER SENSELESS  
DEATHS... AT LEAST ONE.



WELL, YOU CAME TOO LATE.  
THIS ONE IS ALREADY DEAD,  
JUST LIKE MY HALF-SISTER KRIS.  
DON'T TAKE ANOTHER STEP!

DON'T LET HER DO IT!  
ASK ME ANYTHING!



KRIS' DEATH WAS AN ACCIDENT.  
PRINCE JORKIN WASN'T...

WASN'T WHAT? TELL ME, BY  
LUCIFER! HE WASN'T WHAT?

AT THIS MOMENT, A SOUND WAS  
HEARD THAT ONLY THOSE WHO...

...HAD SEEN MADRAGON RECOGNIZED.



...OH!

BY ALL THE  
SAINTS!



THERE!



IT'S THE END  
OF THE WORLD!



WHAT IS IT,  
MOTHER?



IT'S THE  
QUINTESSENCE  
OF THE  
SUPREME  
POWER!

AT THE SAME MOMENT, HIGH IN THE SKY,  
ABOVE THE ERUPTING FERONA VOLCANO, THE FLIGHT OF  
TWO FEMALE DRAGONS PAID ONE LAST TRIBUTE TO THE DEAD.



ONE OF THEM WAS MY MOTHER.



**99% of Americans have seen combat on TV.**

**1% of Americans have seen combat in Iraq or Afghanistan.**



**We know where you're coming from.**

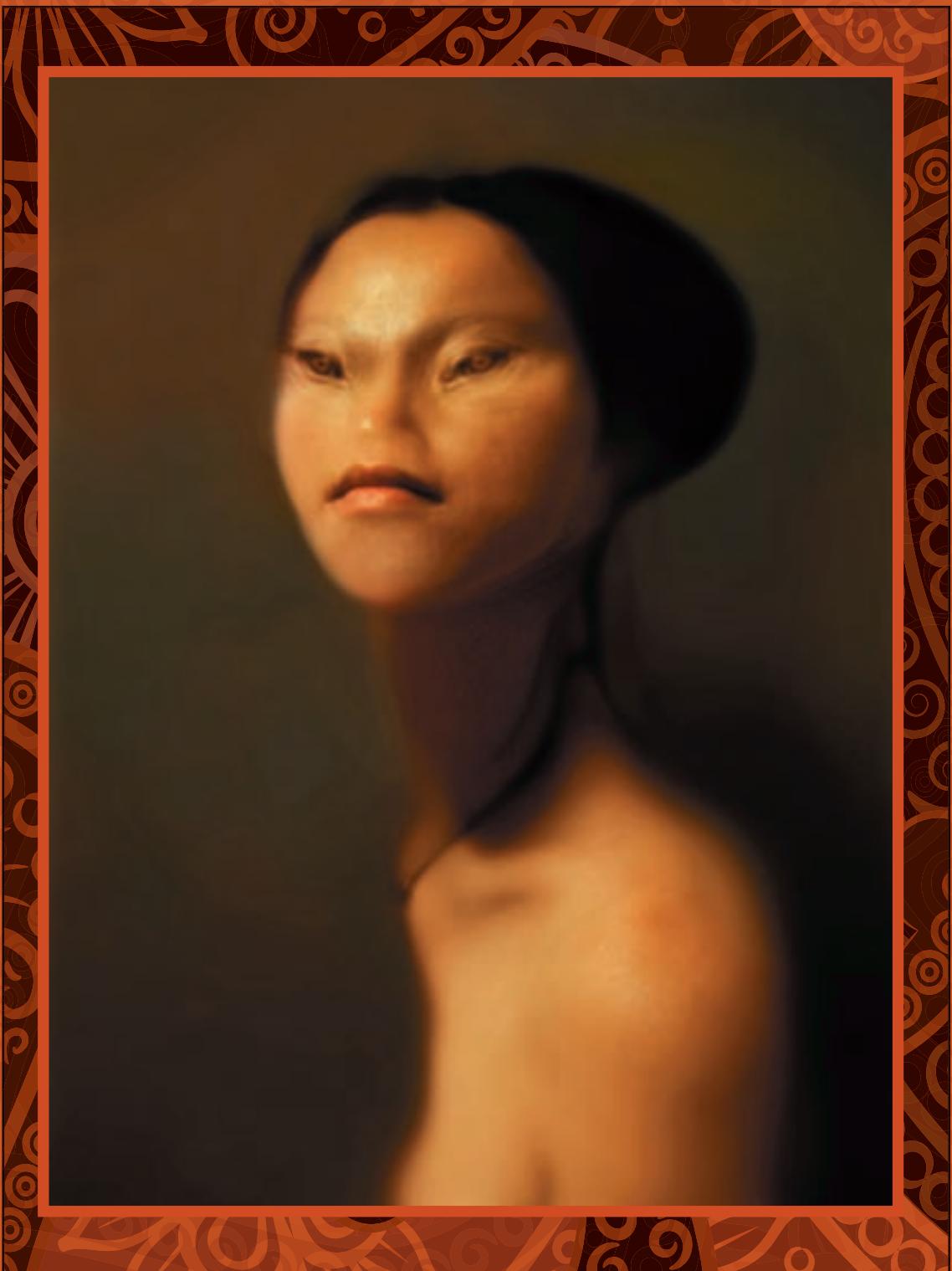
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IRAQ and  
AFGHANISTAN  
VETERANS of  
AMERICA







**JOHN MAHONEY  
ARTIST STUDIO**



John graduated from Pratt Institute in NYC with a BFA in Illustration. He moved to Los Angeles to work for Disney feature Animation as a Visual Development Artist on such films as Atlantis, Treasure Planet and Emperor's New Groove. His short film created for a pitch to help sell Emperors New Groove was instrumental in getting that film green lit.

After working on ten Disney feature films, John decided to pursue his passion as an independent film maker. Since then, John has produced over twenty short films and two independent features. He has directed numerous documentaries on such prominent people as Doug Chaing, designer of the new Star Wars films and Tyrus Wong, designer of Bambi.

He teaches such diverse classes as figure drawing, sculpture, film design, storyboards, stop motion animation, and character design in the United States as well as in Lucasfilm Singapore and Taiwan. John's illustration work has been showcased in Spectrum, Erotic Signature. John has had several gallery exhibitions around the Los Angeles area, including a one man show at the Pacific Asia Museum in Pasadena.

He recently completed a 100 page hard cover art book titled "Inspiration Now". He is currently looking for a publisher.

John currently works in Los Angeles as a Concept Designer and Independent Film Maker.

Website: [mahoneyart.carbonmade.com](http://mahoneyart.carbonmade.com)  
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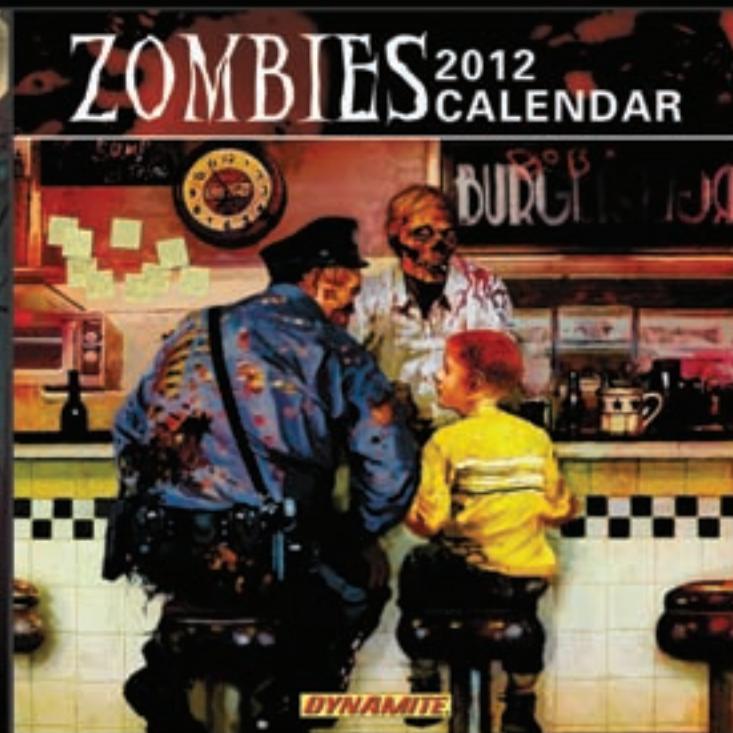
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*Dragon: The End of Genesis*  
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